



**UNSW**  
SYDNEY

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University



# MUSC1708

BA Performance Laboratory A

Term Two // 2020

## Course Overview

### Staff Contact Details

#### Convenors

Name	Email	Availability	Location	Phone
Paul McDermott	<a href="mailto:paul.mcdermott@unsw.edu.au">paul.mcdermott@unsw.edu.au</a>	by email	Online	

### School Contact Information

School of the Arts and Media

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The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

## Course Details

### Credit Points 4

### Summary of the Course

Subject Area: *Music Performance, Music Ensemble*

In this practical course, you will develop your instrumental or vocal skills and gain experience in applying them through participation in workshops, masterclasses and ensembles. These components will combine to support your specialist strengths and interests, and to broaden and contextualise your personal studies. Milestones for the course are technical foundations and healthy practice, as the basis of optimal performance and sustainable music-making.

**Note:** This is a 12 UOC course. You will enrol in 4 UOC in each of three successive terms with a result reported by a single grade at the end of the third 4 UOC course.

### Course Learning Outcomes

1. Apply the principles of healthy professional practice to vocal and instrumental technique and performance
2. Identify relationships among issues informing performance practice
3. Apply principles of teamwork to music ensemble

### Teaching Strategies

In workshops [9 x 1.5 hours each trimester], instrumental and vocal students will gain performance experience. Workshop settings will also support engagement with issues concerning musicians' health and wellbeing, the development of stage conduct, and an element of peer observation. Students will attend masterclasses led by visiting experts in a range of musical instruments, voices and styles, encouraging students to draw links and comparisons with their personal studies [choosing 4 x 2 hours from nine masterclasses across the year]. All students will participate in directed ensembles, choosing from a wide range of musical styles and cultures and participating in a final performance in each trimester [9 x 2 hours rehearsals in each trimester].

## Assessment

In Task 1, students will be marked as a group. Strategies of inclusion, co-operation, and methods of online collaboration will be work-shopped.

In Task 2, instrumentalists and vocalists will be marked as above.

Composition majors will be marked individually due to the different nature of their task.

The focus of the assessment is on the creativity of the student's ideas. It is understood that all students will have varying access to electronic and digital tools and will not be assessed on the audio quality of any recordings. The idea is to be creative with the tools available to you.

## Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Ensemble contribution and part-checking	40%	Not Applicable	3
Masterclass critiques	20%	Week 10	2
Performance/presentations T2	40%	Not Applicable	1

## Assessment Details

### Assessment 1: Ensemble contribution and part-checking

**Start date:** Not Applicable

**Details:**

Ensemble part-checking will be undertaken in T1, T2 and T3. Individually or in small groups, students will perform works or excerpts of works, studied and performed during the trimester. Where appropriate, excerpts will be selected by the part-checking examiner.

Direct feedback during rehearsals and workshops. Students' contribution to ensemble performances and workshops will be assessed through a part-checking examination.

### Assessment 2: Masterclass critiques

**Start date:** Not Applicable

**Length:** 500

**Details:**

*Critiques* will be submitted across T1, T2 and T3. These will be related to masterclasses presented by

visiting experts in a range of musical styles and activities. Critique questions will be scaffolded to encourage students to identify issues for discussion, and to draw links among performance elements and scholarly literature.

Written feedback will be provided online through Moodle

**Submission notes:** This assignment is submitted via Moodle

### **Assessment 3: Performance/presentations T2**

**Start date:** Not Applicable

#### **Details:**

In T2 the focus of students' performances and presentations is on improvisation and collaboration. There are two performance tasks which will be performed in assigned groups. For Task 1 in week 5 all students will collaborate on performing and presenting a cover version of a pop song of the group's choosing, transforming the nature and feel of the original song.

For Task 2 in weeks 9 and 10, instrumentalists and vocalists, in groups, will perform a live remix that draws on elements of the group's repertoire. The presentation will contextualise the works drawn upon, describe their creative choices, and online collaborative process used in the creation of their remix.

Composition majors will make a presentation of their major work for the year and perform or provide a recording of a remixed/re-imagined version of the work. The presentation will focus on the aims of the original work and the transformative goals and processes used in their remixed version of it.

Online collaboration processes and presentation methods will be work-shopped with Paul Mac.

Written feedback will be provided in writing after performances/presentations

## Attendance Requirements

Students are strongly encouraged to attend all classes and review lecture recordings.

## Course Schedule

[View class timetable](#)

### Timetable

Date	Type	Content
Week 1: 1 June - 5 June	Seminar	Paul Mac to introduce himself and will discuss the course structure. Students will introduce themselves, let Paul know what instruments they play and what their performance background is. Because of the online nature of this semester's course, students will need to let Paul know what if any DAWs or recording set-ups that they may have access to in order to facilitate group work.
Week 2: 8 June - 12 June	Seminar	In-Class student improvisation.  In this class we will begin to look at ways to improvise with a given work. We will also devise ways to work in groups online.
Week 3: 15 June - 19 June	Seminar	In preparation for Task 1 we will discuss what makes a good cover version and discuss various ways to approach the task.  Groups will be assigned for Task 1
Week 4: 22 June - 26 June	Seminar	This week will be a practice run for the assessment task performance in Week 5. Student groups will perform and receive feedback from Paul and peers. The presentation component will also be discussed.
Week 5: 29 June - 3 July	Assessment	Task 1 In-class group performance and presentation.
Week 6: 6 July - 10 July	Reading	Reading Week. No class this week.
Week 7: 13 July - 17 July	Tutorial	Group work begins on Task 2. Paul to assign groups and discuss ways to approach Task 2. Students will then have time for group work and assistance from Paul.
Week 8: 20 July - 24 July	Tutorial	Groups continue work on Task 2
Week 9: 27 July - 31 July	Assessment	Student in-class performance assessments begin.
Week 10: 3 August - 7 August	Assessment	Student in-class performance assessments complete and class debrief.

## Resources

### Prescribed Resources

1. Everything is Connected: The Power of Music by Daniel Barenboim
2. Motion, Emotion, and Love: The Nature of Artistic Performance by [Thomas Carson Mark](#)
3. Letters to a Young Poet by Rainer Rilke

### Recommended Resources

Not available

### Course Evaluation and Development

Student feedback will be collected both during class discussions and through MyExperience surveys. The feedback provided by students will be analysed and practical steps will be taken to incorporate the feedback into the structure and delivery of the course in subsequent years.

## **Submission of Assessment Tasks**

### **Turnitin Submission**

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on [externalteltsupport@unsw.edu.au](mailto:externalteltsupport@unsw.edu.au) . Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

For information on how to submit assignments online via Moodle: <https://student.unsw.edu.au/how-submit-assignment-moodle>

## Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

**Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

**Inappropriate paraphrasing:** Changing a few words and phrases while mostly retaining the original structure and/or progression of ideas of the original, and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

**Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

**Inappropriate citation:** Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

**Duplication ("self-plagiarism"):** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices:

- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre (<http://www.lc.unsw.edu.au/>). Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose
- better manage your time

- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.

<http://subjectguides.library.unsw.edu.au/elise/aboutelise>

## Academic Information

For essential student information relating to:

- requests for extension;
- late submissions guidelines;
- review of marks;
- UNSW Health and Safety policies;
- examination procedures;
- special consideration in the event of illness or misadventure;
- student equity and disability;
- and other essential academic information, see

<https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

## Image Credit

Austin @austinthepapillon. Photographed on Sep 2019.

## CRICOS

CRICOS Provider Code: 00098G

## Acknowledgement of Country

We acknowledge the Bedegal people who are the traditional custodians of the lands on which UNSW Kensington campus is located.